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ABSTRACT

California State Standard 7.5 is delineated in the following manner: "Students analyze the geographic, political, economic, religious, and social structures of medieval Japan." Seventh-grade students describe the significance of Japan's proximity to China and Korea and the influence of these countries on Japan; discuss the reign of Japan's Prince Shotoku and the characteristics of Japanese society during his reign; describe the values, social customs, and traditions prescribed by the lord-vassal system; trace the development of distinctive forms of Japanese Buddhism; study the ninth and 10th centuries' golden age and its lasting effects on culture; and analyze the rise of a military society in the late 12th century and the role of the samurai in that society. Because of its important legacy in Japanese life, medieval Japan (1185-ca. 1600) is a rich topic for students. During this period the power of the emperor declined, and authority fell into the hands of local military rulers, giving Japan a feudal society which can be strikingly compared to that of medieval Europe. This lesson discusses the uses and significance of the topic; chronology of periods in Japanese history ("Beginning the Topic"; "Developing the Topic"; "Culminating the Topic"); figure VII-2--rhetorical elements for autobiographical writing; activities for other topics; extended and correlated activities; resources for the sample topic; general resources; and visual and performing arts resources. Appended are three examples of Japanese literature. (BT)

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Course Models

World History and Geography: Medieval and Early Modern Times

Medieval Japan

Grade 7 Model Lesson for Standard 7.5

Edited by Dr. Michelle Zachlod

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California Department of Education
721 Capitol Mall, 6th Floor
Sacramento, CA 95814
(916) 654-6299

California Department of Education

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World History and Geography: Medieval and Early Modern Times

Medieval Japan

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Grade 7
World History and Geography:
Medieval and Early Modern Times

Medieval Japan

Standard 7.5: Students analyze the geographic, political, economic, religious, and social structures of Medieval Japan.

7.5.1 Describe the significance of Japan's proximity to China and Korea and the intellectual, linguistic, religious, and philosophical influence of those countries on Japan.

7.5.2 Discuss the reign of Prince Shotoku of Japan and the characteristics of Japanese society and family life during his reign.

7.5.3 Describe the values, social customs, and traditions prescribed by the lord-vassal system consisting of shogun, daimyo, and samurai and the lasting influence of the warrior code in the twentieth century.

7.5.4 Trace the development of distinctive forms of Japanese Buddhism.

7.5.5 Study the ninth and tenth centuries' golden age of literature, art, and drama and its lasting effects on culture today, including Murasaki Shikibu's *Tale of Genji*.

7.5.6 Analyze the rise of a military society in the late twelfth century and the role of the samurai in that society.

Sample Topic: Geographic setting and its impact ("Beginning the Topic"); Elements of Japanese culture, the ninth through twelfth centuries ("Developing the Topic")

Suggested Time for the Topic: 2-5 class periods, depending on the number of activities selected

Significance of the Topic

Note: A bibliography with annotations of the works cited in this unit is found in the resources section of the unit.
Teachers should select the most vital topics for the unit and estimate the amount of time necessary to convey the most essential learnings.

The following excerpt on early Japanese society may be helpful background information for teachers as they begin this unit.

Although historical records of Japan do not begin until about A.D. 500, students should understand that the first settlers reached the islands centuries before, through migrations which historians believe originated in Korea, Siberia, and Polynesia as early as 8000 B.C. By A.D. 200 the Japanese had developed extensive agriculture, but it was the importation of Chinese culture, beginning around A.D. 500, which gave the Japanese the foundations of their writing system and began a long relationship of borrowing, trade, and scholarly interchange with China. Through that relationship the Japanese acquired Buddhism and the beginnings of their literature, art, philosophy, technology, and political forms. They changed from a clan system to a centralized government under an emperor who proclaimed Confucian principles.

During the Heian period (794-1185), this early classical civilization reached its apogee. At the imperial court in Kyoto, the aristocracy developed a culture based on leisure, studied etiquette, and refined aesthetic taste. Students can see these elements in Lady Murasaki's *Tale of Genji*, the first Japanese novel. They should know that while men concentrated on writing philosophy and poetry in Chinese, Japanese women used the vernacular to write diaries, poems, and novels. It is also important to stress that this standard of living, as in most parts of the world, was made possible by aristocratic estates on which poor peasants, whom the aristocracy considered as barely human, labored to produce food and wealth. Away from Kyoto, the emperor employed local warriors to maintain order in the countryside, but the growing independence of this military class sparked rebellions, eroded civil order, and steadily reduced the emperor's power and prestige in the late Heian era.

Because of its important legacy in Japanese life, medieval Japan (1185-ca. 1600) is a richly engaging topic for students. During this period the power of the emperor further declined and authority fell into the hands of local military rulers, giving Japan a feudal society which can be strikingly compared to that of medieval Europe. The emperor became nearly inconsequential after 1185 and, during a low point in the late medieval period, was reduced to selling his poetry in the streets and did not even perform the religious functions which were among his traditional responsibilities. The *shogun*, a general originally appointed by the emperor to defend the frontiers, became the leading authority and that position gradually became hereditary. Warriors participated in policy-making, and the shogun possessed his own bureaucracy, the *bakufu*. Yet the countryside was dominated by powerful lords (*daimyo*) who built up power with the assistance of their vassals and created concentrated estates on which they held direct control of peasants and their produce.

This Japanese form of a warrior society developed a particular genre of literature, epitomized in *The Tale of the Heike*, which extolled the virtues of feudal loyalty, prowess, and valor; the warrior (*samurai*) code of honor was called *bushido*. More contemplative and artistic aspects of Japanese culture, based on the meditative practices of Zen Buddhism, also deserve attention: the *No* theater, the tea ceremony, flower arranging, and ink-brush painting. All of these topics, from government to society to literature and contemplation, make exciting points of comparison with medieval Europe that help bring out the salient features of both societies. (Reprinted from *Lessons from*

History: Essential Understandings and Historical Perspectives Students Should Acquire. Los Angeles: National Center for History in the Schools, University of California, 1992, pp. 244-246. Used by permission.)

The chart below summarizes the important periods and events in Japanese history, from prehistoric to modern times.

A Chronology of Periods in Japanese History

Date	*Period*	*Some important events*
8000 B.C. to A.D. 500	Prehistoric	Jomon culture. The Jomon people had a hunting and gathering culture. They used stone and bone tools, and made pottery which had distinctive designs. Around 300 B.C., the Jomon culture was displaced by the Yayoi culture, developed by migrants from mainland Asia. The Yayoi introduced rice farming, weaving, bronze, and wheel-made pottery. Small kingdoms ruled by a military aristocracy developed, leading to the unification of Japan under the emperors of the Yamato Kingdom.
Classical Period		
A.D. 500-710	Early historic	Influence of Chinese Civilization, via Korea. The Japanese adopted the written Chinese language and began to keep records. Buddhism was introduced in 551; Buddhist temples founded around 600 by Prince Shotoku.
A.D. 710-794	Nara period	Nara, the first permanent capital, was founded in A.D. 710. Chinese cultural influence continues. Buddhist temples become powerful.
A.D. 794-1185	Heian period	New capital founded at Heian-kyo (Kyoto). Brilliant era of aristocratic culture. Period ends with civil war of Taira and Minamoto clans.
Shogunate		
A.D. 1185-1333	Kamakura period	Minamoto Yoritomo becomes first shogun, starting period of military rule. Rise of samurai (warrior) class. Mongol invasions defeated.
A.D. 1333-1573	Ashikaga period	Shogunal capital returns to Kyoto. Rise of Zen Buddhism, with artistic influence in Noh theater and ink painting. Trade with China. Rise of commerce and industry. Period ends in civil war.
1573-1600	Period of unification	Civil war. First Europeans arrive, 1542. Firearms introduced. Jesuit and Franciscan missionaries.
1600-1867	Tokugawa period	Arts flourish; architecture, gardens, tea ceremony reach new heights. Rise of urban culture, Kabuki theater, woodblock prints. Country closed to most foreigners.

Modern Japan

Nineteenth century	Early modern Japan	Influence of Western learning via Dutch merchants. Japan forcibly opened to trade by Commodore Perry in 1853.

Source: Pamela Odijk, *The Japanese. The Ancient World* series. New York: Silver Burdett, 1989. Used by permission.

Monique Avakian's *The Meiji Restoration and the Rise of Modern Japan* and Rhoda Blumberg's *Commodore Perry in the Land of the Shogun* (see "General Resources") help to link the past to the present and are suggested for extended or independent student reading.

Beginning the Topic

To illustrate Japan's physical geography and its isolation from the rest of the world, teachers may have students themselves become parts of a three-dimensional representation of Japan's configuration. After examining a map of Japan and discussing landform features, the various islands, the Sea of Japan, Mount Fuji, Japan's proximity to China and Korea, the Pacific Ocean, and other details, students form a "human map" that represents Japan in relationship to other countries. Some students form the major islands by grouping themselves in a comparable arrangement; others become the Chinese and Korean coastlines. Empty spaces outside the island groups suggest the Sea of Japan and the Pacific Ocean. This brief enactment helps students to "see" and recall more readily the geographical isolation of Japan.

What effects might this isolation have had on the people or culture throughout Japan's history? What might be Japan's food sources?

After the enactment, students transfer learnings from this activity by individually completing outline maps of Japan, including legends, using colored pencils. Teachers should evaluate the maps and legends for accuracy and clarity. Major oceans, seas, mountains, deserts, and islands should be labeled. To do this, students may need to refer to an atlas. Using a scale, students estimate the number of miles from the southern tip of Kyushu to the northern tip of Hokkaido. Students should note that the four big islands amount to roughly 98 percent of Japan's land mass. In reality, Japan consists of a chain of 4,223 volcanic islands that form an archipelago.

The teacher may superimpose a transparency of an outline map of Japan over a map of the United States, showing that Japan extends from Maine to Georgia. The teacher may show a political map of the United States with shapes of the major Japanese islands cut out and mounted within the boundaries of Montana. Such visual aids help students better understand Japan's size and shape, which makes its dynamic history all the more extraordinary. Students also acquire a sense of place through such activities. For example, how does the geography of Japan compare with those of China and India, and what is Japan's location in relation to those of areas studied in grade six?

Students are divided into groups to examine topographic maps of Japan. To help them understand the maps, they discuss answers to the following questions: What is elevation? How is it shown on a map? Groups might be assigned one of the major islands and use play dough to build three-dimensional maps showing physical features and different elevations. Groups explain their maps to the rest of the class and arrange the maps to create the entire nation.

After reading the story of Izanagi and Izanami, students consider how Japan's physical geography figures in this story about Japan's creation (the isolated islands, the mountain landscape, the sea as a rich resource). How are aspects of the tale reflected in the symbols of the present-day emperor of Japan? How is the tale different from or similar to other myths students have read during this year or in previous years?

Developing the Topic

The activities described in this section require different types of writing: descriptive sketches, poetry, dialectical journals, silent dialogues, imaginary autobiographies or eyewitness accounts, and newspaper articles. Each student may keep a portfolio of varied writings related to this unit, one that combines his or her best efforts in history-social science and language arts.

When students study the Chinese influence in early Japan, they learn about the Taika reforms. Although the reforms diminished the power of the clans, the peasants were little affected by them. "A Dialogue on Poverty," which was part of the Man'yoshu collection (around A.D. 700), is an excellent primary source for developing students' insights into the plight of the peasant. The poem, attributed to Yamanoue no Okura, appears in Appendix 1.

After handing out copies of the poem, the teacher discusses with students its background, purpose, and origin. Students read through the poem, then reread it, circling or checking any images, references, and descriptions that they find notable or interesting. Afterward, students share their thoughts. What aspects of peasant life contributed to such despair? If peasants had been entitled to keep the profits from their crops or to own their own farms (instead of giving them to clan leaders or government officials), would their attitudes have been different? Why or why not? As a follow-up to this discussion, the class briefly contrasts the effect of the Taika reforms on peasants with their effect on clan leaders.

How long did the peasant class suffer under such arduous and paltry conditions? To calculate the length of time, students consult resources. By scanning, comparing, and computing, partners arrive at an estimate of the minimum number of years the peasant class had to endure such hardships.

After students have studied Heian court life, they chart contrasts between Heian peasants and aristocratic men and women. To introduce this comparison, teachers may read aloud excerpts from the first six chapters of *Of Nightingales That Weep*, by Katherine Paterson, which, in conjunction with previous studies, allows students to cite facts as well as make conjectures (see "General Resources"). They consider, for example, differences in work, leisure, education, recreation, relationships to spouses and children, health, dress, food, housing, income, degree of freedom, and restrictions.

When studying daily life in the provinces of Japan, students may examine the primary sources reprinted in Appendix 2. How do statements by the nobility confirm historians' impressions that the "dwellers among the clouds" regarded workers as hardly human?

In the Framework, Murasaki Shikibu's *The Tale of Genji* is singled out as a classic of Japanese literature. As students study the Heian period, they may hear or read portions of this classic work. Edward G. Seidensticker's introduction to his translation includes helpful background information for teachers. Though some critics disagree with the view that the tale is a novel, there is general agreement that the book's prose narrative, which emphasizes believable characters and relationships over plot, qualifies it as the first great novel in world literature.

It is essential that seventh graders become familiar with the nature of the Heian court before they study *The Tale of Genji*. The whole class brainstorms terms, concepts, aspects of Heian culture, artistic developments, ways of court life, marriage customs, uses of diaries and poems, and so forth. Then the teacher reads aloud either all or part of chapter 1 of the *The Tale of Genji*, and students take notes to explain how this work confirms or illustrates what they have already learned about life in the Heian court.

After the reading, students meet in groups of two or three, pool notes, refer to textbooks or supplementary materials, and develop a collective answer. Observations are shared, and the teacher can clarify or extend impressions as necessary. Examples should include those illustrating the structure or hierarchy of the nobility, the clans' power and influence, political intrigues, marriage customs, the status and role of court women, the place of poetry and letter writing, and the Buddhist belief in former lives. The teacher evaluates students' work on the basis of the examples they cite and their participation in class discussion.3

For homework, using as a model a selection from the works of either Sei Shonagon or Murasaki Shikibu, students may write descriptive sketches of Heian court life from the perspective of a noblewoman or a lowborn servant.

Through the poetic forms of *haiku* and *tanka*, students have further opportunities to study and write about early Japanese culture. Although haiku is not new to school classrooms,

this unit inspires students to read and write haiku with a better understanding of its historical context. One instructional resource that is useful for correlating history-social science with English-language arts is the instructional unit *The Haiku Moment: Seeing the World in a Grain of Sand*; Myra Cohn Livingston's *Poem-Making: Ways to Begin Writing Poetry* is also a valuable resource for teachers when students write haiku (see "General Resources").

The traditional subject of haiku is nature. Although the best haiku seem to be effortless, simple creations, this effect requires great mastery. Successful poems bring to readers' minds images so vivid that they feel transported to another place. In form, a haiku has three lines of five, seven and five syllables, respectively. When students hear haiku read aloud, they should become familiar with selections by Matsuo Basho (1644-1694), a samurai who became a Buddhist monk and is considered among the masters of the form.

During the Heian period, the tanka form of poetry also became popular. The *Kokinshu* (*Poems Old and New*) was compiled in A.D. 905 and remains an important collection of tanka. A tanka is composed of five lines of five, seven, five, seven, and seven syllables, respectively.

Background information and good examples of both tanka and haiku poetry may be found in Odijk's *The Japanese* (page 30), *Basho: Back Roads to Far Towns* (see "Resources for the Sample Topic"), and in *Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*, edited by Donald Keene, pages 192-196 and 429-431 (see "General Resources"). *The Thirty-Six Immortal Women Poets* provides examples of a third poetic form, *waka,* which developed in poetry competitions among young Heian women (see "Resources for the Sample Topic").

Students should hear the poetry read aloud and write in these forms as well. They need to understand that the beauty of the poems loses much in translation. In writing tanka and haiku in their own language, students should be encouraged to make their writing as expressive, sonorous, and genuine as possible. Students' poems are placed in both their history-social science and language arts writing portfolios for this unit.

As students read literature related to this unit, they keep a "dialectical journal." This is a double-entry journal in which students take notes on passages they select; while reading, they make comments, pose questions, analyze, or reflect. As a means of evaluation, the journal permits teachers to see students' insights and thought processes regarding what they read. As a teaching device, it promotes writing fluency and encourages students to explore, read critically, and think about literature.

For keeping a dialectical journal, students draw a vertical line down the middle of an 81/2" x 11" (21.6 x 27.9 centimetre) piece of paper. In the left-hand column, the reader copies a quotation or passage from the text; this quotation may be selected by the teacher or the student. (At times, the teacher may assign passages related to a specific cultural or

historic topic; at other times, the students record passages that seem to them to be important, unclear, or otherwise noteworthy.) In the right-hand column, each student interprets, responds to, questions, or reflects on the selected passage or quotation. A master copy of a sheet of paper formatted for a dialectical journal may be duplicated for students, or students may make their own. The literature samples listed in "Extended and Correlated Activities" lend themselves to this type of writing activity.

Students research extraordinary women of the Heian period, including writers, empresses, samurai, and religious leaders. In Bingham and Gross's *Women in Japan* (see "Resources for the Sample Topic"), information can be found on Sei Shonagon, author of *The Pillow Book*; Murasaki Shikibu, author of *The Tale of Genji*; Hojo Masako, the founder of the Kamakura government; Empress Suiko, who brought Buddhist scholars from Korea; Mino-no-Tsubone, the regent Tokimune, and the Abbess Yado, who together participated in the founding and development of a temple in which divorced samurai women could seek refuge; and Empress Komyo, who cared for the sick and needy. After students complete the research, they decide how each woman demonstrated freedom not known by women in other parts of the world at the time she lived.

In a strategy known as "silent dialogue," student pairs conduct interviews that might take place between a journalist of twentieth-century America and one of the women listed in the previous activity. Each student writes one question from the perspective of a journalist. Partners then exchange their questions and answer each other's question in writing. They continue this pattern for two or three rounds without repeating a question. Pairs of students read their dialogues aloud to the class. This activity combines knowledge, research, creative thinking, and writing skills.

The students write and edit a mock newspaper of feudal Japan. Among the "stories" they should cover are the wars among the daimyos, the arrival of missionaries, and geographic phenomena such as earthquakes or eruptions of Mount Fuji. The newspaper should be planned so that the life and times of this period in Japan's history are well covered.

The feudal era of Japan is a source of numerous topics for imaginative, independent writing projects. Drawing background information from this unit, students may select themes from such topics as:

- The diary of a Portuguese trader, comparing the culture he saw with that of his own
- The diary of a court lady during the Heian period
- A samurai's autobiography or war memoirs
- An autobiographical account of a peasant woman of the Kamakura period

- A Zen Buddhist monk's account of his journey to Japan and his life during Shotoku's reign
- An account of a merchant's wife during the unification period
- A Taira teenager's view of the Minamoto clan
- An autobiographical account of the art and life of a Japanese musician of the Tokugawa period
- An account of the experiences of a Jesuit missionary
- A peasant child's view of the samurai

Students should incorporate geographic factors into their essays. Such writings allow students to synthesize learnings in a vivid, imaginative way. "Culminating the Topic," which follows, explains how such essays lend themselves to assessment of portfolios.

Culminating the Topic

One means of assessment for this unit is the writing portfolio, which may be evaluated from the perspective of both language arts and history-social science. Scoring guides or rubrics should be developed beforehand for the various types of writing being assessed. For example, the fictional autobiographies written in response to the last section of "Developing the Topic" may be evaluated according to the standard rhetorical elements of incident, context, significance, voice, and style.

Figure VII-2 presents an outline that clarifies this method of evaluation. The left-hand column lists the rhetorical elements found in an exceptionally good autobiographical essay, regardless of its subject. In the right-hand column are corresponding elements related to history-social science content. The outline demonstrates how the rhetorical elements of an autobiographical incident in language arts are coordinated with a writing assignment in history-social science.

Figure VII-2

Rhetorical Elements for Autobiographical Writing:

An Imaginative Essay in History-Social Science

Language Arts	*History-social science*
Incident. The writer narrates a coherent and engaging story that moves the narrative toward the central moment. The narrative tells readers what they need to know to understand what happened and to infer its significance to the writer. The writer of a Level 6 essay will use some of the following elements: • Naming (specific names of people	*Incident.* Historical, geographic, social, economic, and cultural events or conditions provide essential background for the central moment, or perhaps constitute the central moment itself. The writer of a Level 6 essay uses many of the following elements:

or objects, quantities, numbers) • Describing visual details of scenes, objects, or people (size, colors, shapes, features, dress) • Describing sounds or smells of the scene • Narrating specific actions (movements, gestures, postures, expressions) • Creating dialogues, interior monologues, or expressing remembered feelings or insights at the time of the incident • Slowing the pace to elaborate the central moment of the incident • Creating suspense or tension • Including the element of surprise • Comparing or contrasting other scenes or people Rather than minimizing events, the writer of a Level 6 essay dramatizes the incident, using strategies like those just listed. *Context.* The writer locates the incident in a particular setting and orients the reader to scene, people, and events. The writer goes beyond simply identifying or pointing to the scene or people by using carefully chosen details relevant to the incident. The writer may devote considerable space in the essay to orienting readers, describing the scene and people, and providing background or context for the incident--but not at the expense of a well-told incident. In a Level 6 essay, there is a balance between static context and dramatic, narrated incident. *Significance.* The essay reveals why the incident was important to the writer. This significance can be either implied or stated. If the significance is implied, the reader can infer it confidently.	• Historical persons or groups, places, and locales • Visual details that reflect geography and culture (e.g., setting, mountains, pine trees, dress, architecture) • Historical details that reflect the writer's knowledge of cuisine, markets, technology, other factors • Description of actions that are appropriate for the time and place (customs, etiquette, manners, codes of loyalty) • Persons' thoughts and speech that are consistent with the specific time, place, class, and situation. • Central moment that shows a connection to historical incidents or conditions • Conflict consistent with actual historical conditions, persons, or events • Element of surprise that is consistent with the central moment • Other scenes or people that are true to the era *Context.* The essay reflects an appropriate balance between essential historical background and elements related to the personalities and the human relations portrayed. *Significance.* The incident is rooted in historical circumstances, as are the best examples of historical fiction. These circumstances are integrated with characters' thoughts, conditions, conflicts, and so forth. *Voice and Style.* These should reflect the speaker's attitudes and language in a way that is consistend with time and place and so that seventh graders are able to understand them. Word play and imagery

Voice and Style. In a Level 6 essay, we hear an authentic voice that reveals the writer's attitude toward the incident. The essay includes well-chosen details, apt words, and graceful, varied sentences. It often includes word play and imagery. The essay engages the reader from the start and moves to a satisfying closure.	reflect aspects of the era as well.

Note: The language arts column, which describes exceptional (6-point) achievement, is taken from "Rhetorical Effectiveness Scoring Guide for Autobiographical Incident," in the *Writing Assesment, Grade Eight.* Sacramento: California Department of Education, 1990, pp. IX-13-IX-14.

To score essays, teachers may use a 6-point scale or rubric similar to that developed by the California Learning Assessment System (CLAS), with 6 representing exceptionally high achievement. The upper half of the point scale (6, 5, 4) represents three levels of satisfactory, passing quality; the lower half (3, 2, 1) represents unsatisfactory levels of accomplishment or effort. The teacher and the students, individually or together, can make judgments on the quality of work, based on the scoring criteria. Below is a sample of a rubric developed for the historical "autobiographical" essay:

Level 6 The essay is extremely well thought out, engaging, organized, and polished, communicating in a clear, precise, and vivid manner. The story incorporates numerous and accurate historical, geographic, and cultural details; specific actions are presented in a logical and smooth manner. People, events, and scenes come to life for the reader. The pacing leads to an appropriate sense of tension, and the element of surprise is employed.

Level 5 The essay is well thought out and organized, with a degree of polish. The narrative is clear and incorporates accurate historical, geographic, and cultural details in a logical and smooth manner. The pacing carries the reader through the story.

Level 4 The essay is clear and organized and incorporates some historical, geographic, and cultural details. Although the essay communicates what the reader needs to know, it lacks sufficient polish and clarity.

Level 3 The essay communicates some information but is lacking in detail and is not logically organized. Historical, geographic, and cultural references are limited, and some may be inaccurate. There is no sense of polish to the work.

Level 2 The essay is deficient both as a logical story and in the incorporation of historical, geographic, and cultural references and details.

Level 1 The essay is not organized and does not incorporate historical, geographic, or cultural details.

Just as the aims of an assignment are clearly explained to students, so should a scoring rubric be shared and explained before students begin the assignment. The use and explanation of a rubric strengthens students' understanding of the factors that contribute to the achievement of high-quality work and enables them to set personal goals for accomplishment. When students are introduced to the rubric for an assignment, it is helpful if they state in their own words what the levels mean to them. In this way, the teacher can better clarify and specify the expectations. Many teachers collaborate with their classes in developing rubrics.

In assigning the point-in-time, "autobiographical" essay, the teacher may read aloud to the class examples of Level 6, Level 3, and Level 1 essays ("benchmark" pieces). Since this type of writing may be new to students, they need a clear concept of the assignment and the possibilities it offers for creativity.

In core classes, rubrics also should include criteria for coherence and for language conventions or mechanics (grammar, spelling, punctuation and usage). By writing to a rubric that incorporates all these elements, students are better prepared to meet the expectations of an eighth grade writing assessment.

Activities for Other Topics

Around 200 B.C. in Japan, the Jomon culture was replaced by the Yayoi culture. This group used metal tools to level and irrigate the land. The teacher may draw a simple chalkboard sketch to show a gravity-model irrigation system and terraced, irrigated agriculture. Students may compare this system with the different methods of irrigation used today, such as that employing electric pumps.

The class collaborates in making an 8' x 8' (2.3 x 2.3 metre) map of Japan. The teacher explains and assigns this ongoing project early in the unit; its completion also could qualify as a culminating activity. During the intervening days, student groups meet outside of class to work on their assigned sections of the project. Occasionally portions of class time may be used by students to complete assignments or by teachers to monitor students' work.

Students are divided into groups of four or five. They are charged with the following tasks:

Group 1 draws the outline for the map from an overhead projector onto a length of butcher paper mounted on the chalkboard. Group members research the physical landforms, paint them on the map, and devise a key.

Group 2 researches and selects natural plants and animals to depict on the map. Group members create icons and attach them to the map. Sea life, such as sardines, cod, and oysters, may be included in the key students devise.

Group 3 researches important cities or key places of medieval Japan. Group members letter the names on small strips of paper that are affixed to the map. Explanations of the importance of each place are written as a map inset.

Group 4 lists and locates major cultural features of the period, such as the Tokaido Road, temples, monuments, and castles. Group members add these to the map, write explanations about them, and place them along the outer edges of the map.

Group 5 researches various types of trade, devises an icon for each type, and places it appropriately on the map. This group also indicates modes of transportation and trade routes, such as those to China and Korea. An explanatory inset is prepared.

Group 6 researches the raising of crops and the herding and hunting of animals and creates icons for each activity. A key is prepared that explains the significance of each, including importance of food and clothing, means of harvesting, and other information.

Students will need to consult textbooks and other resources, such as Pamela Odijk's *The Japanese*, to complete the activity. Teachers should remind groups that their research should focus on historical rather than contemporary Japan.

If additional topics are needed, teachers may consider medieval battles and wind and ocean currents. In each group, students devise appropriate icons and prepare brief reports on their findings. Just before completing the map, student groups report to the class regarding their work, sharing any important points and posing questions. The finished map should be titled and displayed.

The completion and display of the map should be timed to coincide with the final topic of study for the entire unit. As a follow-up, students are asked to reflect on all that they have learned from the map activity and the study of historical Japan. How has geography influenced or determined the historical development of Japan? What events might have been different if Japan had not been an isolated country? Students write responses to these questions, share them in small groups, and then revise and extend their notes as a result of the discussion. For homework, they write short essays, developing what they believe are the most important ideas linking Japan's geography and history. Teachers evaluate the essays and add them to portfolios.

Many U.S. citizens most readily associate the beverage tea with Chinese and Japanese cultures. Tea was brought to Japan from China by Buddhist monks during the Heian period. A tea-drinking ceremony conducted at Zen monasteries, however, gradually developed into a popular social ceremony, beginning in the Ashikaga (or Muromachi) period and becoming notably established in the Tokugawa period. This ceremony, so unlike the fast-paced, often shallow social rituals of contemporary life, offers students

opportunity for reflection. After studying the tea ceremony's ritual and setting (see Odijk's *The Japanese*, pages 18, 19, and 41; and *Calliope World History Magazine for Young People*, January/February, 1993, pages 42-45), students consider the following: What special values or advantages does such a ceremony have? Why is no trivial conversation allowed, and what replaces it? Given our ways of life, what kind of occasion could be adapted or devised to foster the enjoyment of leisure, silence, formal etiquette, the use of finery, and meaningful conversation? What similar occasions exist in our own era? Has their popularity endured? Why or why not? If possible, a member of the Japanese community may visit the classroom to demonstrate parts of the tea ceremony.

The Code of Bushido is part of Shinto teachings. The code includes loyalty to the emperor and the lord, gratitude, courage, justice, truthfulness, politeness, honor, and reserve. Students should look at the influence this code had on the way wars were fought during this time period. Duty and honor to one's family, but especially to the emperor, are concepts that have had much influence on the wartime behavior of the Japanese people. Students can explore these relationships. Excerpts from Ruth Benedict's *Chrysanthemum and the Sword* is a good teachers' resource for this activity (see "Resources for the Sample Topic"). The activity may be reviewed in Unit VIII, when Bushido is compared with the chivalric code of Europe. Students familiar with events of World War II may share observations on how ideas or attitudes from this earlier time period were evident during that war (e.g., through military tactics, kamikaze attacks, officers' use of samurai swords).

Drawing upon all they have learned, students select one of the major periods studied in this unit. Each student designs, draws, paints or colors, or creates as a collage a mock travel poster for the period. Subject and background images reflect important aspects of the chosen period and Japanese geography. Students may conduct further research to enrich the details in their posters.

Teachers should make this assignment five to seven days before it is due. Students do research for, plan, draft, and complete the posters as homework; teachers may use a few minutes during some class periods to check students' progress and guide them, if necessary.

To evaluate the presentation and explanation of the posters, teachers and students together may devise a rubric. The greatest value should be placed on clarity and on an accurate reflection of the period, since the assignment is intended to culminate students' study of Japan's early history. The assignment benefits students of limited English-speaking ability. When the posters are displayed in the school, other students, parents, and the community can enjoy them.

Extended and Correlated Activities

Correlating Unit VII with English-language arts activities may be achieved in many ways. The following readings are suggested, in addition to the reading and writing of haiku and tanka, as described in "Developing the Topic":

- *The Story of Yuriwaka: A Japanese Odyssey*, translated and retold by Erik and Masako Haugaard, is both beautiful and brief; it is easily completed in less time than is suggested for the entire unit. The story also exemplifies the cross-cultural influence on the development of Japanese literature, having its roots in the European exchange during the 1500s, a factor that links the book nicely with the period of unification. The legend also encourages students to draw from their sixth grade study of ancient Greece.

- A study of Japanese No plays (also spelled Noh) may be coordinated with viewing live or videotaped productions. The No theater is the oldest form of drama to be preserved in its exact form. Words, dance, and music are rhythmically coordinated as they were 600 years ago. Actors are trained from childhood in traditional forms. The characters of No theater are all played by men. The roles typically include an old man, an old woman, a young man, a child, a monster, a formidable god, a gentle god, and an animal. The plots of the plays are short and simple, and the language is intricate. The goal is to create beauty of motion and speech.

Though translators of the plays assert the impossibility of maintaining poetical "purity," students can nevertheless gain insight into the morality as well as the imagery of the plays. *The No Plays of Japan*, translated by Arthur Waley, (see "Visual and Performing Arts Resources") contains a wide sampling and helpful background information. Since No plays are short, they are easy to use in the classroom. One play, *Growing Old Together*, appears in Appendix 3 of this course model. When studying the rise of the merchant class and the Tokugawa period, students should be able to identify No drama as court entertainment and kabuki and bunraku as entertainment for merchants and the lower classes. In comparing these forms, students see how wealth and leisure influenced cultural life.

Kabuki and bunraku are discussed later in this section, and possible activities are suggested.

- *Tales of the Heike* is an important work that may be compared with Beowulf during the study of medieval Europe (Unit VIII). This epic narrative is set at the end of the twelfth century and deals with the struggle for power between the Taira family (Heike) and the Minamoto family (Genji). Originally recited by ballad singers to the accompaniment of the lute, the tales tell of the Taira family's fall and recount, with pathos, acts of heroism and cruelty during the wars. In the thirteenth century, many of the tales were brought together and written down as one epic. Thus, this work is sometimes referred to as *The Tale of the Heike*, sometimes as *Tales of the Heike*.

Japanese Tales and Legends (*OXFORD MYTHS AND LEGENDS* series) includes four stories from *Tales of the Heike* (pages 37-77) that are understandable by most seventh graders. Brief but helpful background information appears on page 212. This anthology also includes other legends and folktales and fairy tales, making it one of the most useful sources available to history and language arts teachers. The stories are suitable for reading aloud or for independent reading.

Additional folktales may be found in Yoshiko Uchida's collections *The Dancing Kettle and Other Japanese Folktales* and *The Magic Listening Cap: More Folktales from Japan* (Creative Arts, 1986 and 1987, respectively).

- *The Samurai's Tale*, by Erik Haugaard, recently reissued in paperback, is often studied as core literature. The story of the youthful male samurai illustrates Japanese culture during the time of the shogunate, with its emphasis on pride, Bushido, class, and culture. *The Boy and the Samurai*, also by Haugaard, is a recent complement to *The Samurai's Tale* (see "Resources for the Sample Topic")
- Robert D. San Souci's *The Samurai's Daughter* is grounded in history and based on primary and collateral sources. Set in medieval Japan during the Kamakura period, the story tells of Tokoyo, a samurai's daughter, who courageously perseveres in a journey to join her father (see "General Resources").

- Katherine Paterson's *Of Nightingales That Weep*, written in 1974, has proved successful with students of advanced abilities or maturity. Set at the end of the Heian period and the Gempei War, the story tells of Takiko, daughter of a warrior, whose experiences take her from lowly home to court life, from urban to rural centers, from aesthetic to warring circumstances, allowing readers to perceive some of the variety and hardship in Japanese life of the time. The novel may be studied in full, or selected passages may be read aloud to pupils.

  Paterson's *The Sign of the Chrysanthemum* and *The Master Puppeteer* are other novels set in a similar time period. The stories reflect facets of Japanese life and the way lives can be shaped by outside events. The novels may be assigned for extended or independent reading or read aloud to the entire class (see "General Resources").

- Although Emily Crofford's history-based novel *Born in the Year of Courage* ("General Resources") is set in the 1800s and deals with Manjiro, Perry, and the final days of the Tokugawa shogunate, it so well employs historical background studied throughout this unit that teachers may regard the book as an engaging and convenient way of linking the earlier and later periods. Many names, terms, and other references will be familiar to students who have studied the earlier history of Japan.

- The *Shinkokinshu* (New Collection of Ancient and Modern Poems) was the eighth of the anthologies of Japanese poetry compiled by imperial order. It was completed in 1205 by a committee headed by the celebrated Fujiwara no Teika (1162-1241), the leading figure in the world of letters of his day. The Emperor

Gotoba, who ordered the compilation, took an active interest in the *Shinkokinshu* and worked on it while in exile on the island of Oki.

The *Shinkokinshu* is often considered to be the greatest Japanese collection after the Man'yoshu. It is known particularly for the craftsmanship of its poets, although this same quality has been denounced by some critics as artificiality. Nevertheless, such poets as Saigyo (1118-1190), who attempted to fill the elegantly wrought framework of their verses with content as poignant and moving as possible, reached new heights in Japanese poetry. As is often noted, the technical perfection of the *Shinkokinshu* is largely lost in translation.

Selections from the *Shinkokinshu* appear in the *Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*, edited by Donald Keene. Of these, teachers may wish to choose poems for study in language arts classes.

Prince Shotoku encouraged the diffusion of Buddhism throughout Japan. One form of art that exemplifies this Buddhist influence is the Japanese garden; its meditative and serene arrangement illustrates the Buddhist approach to life. Buddhist art in general is usually a reflection of nature, representing another example of the interaction between geography and humans. After viewing pictures or slides of Japanese gardens in Japan, Hawaii, or California, interested students may independently design and build, at home, miniature Japanese gardens. Small foil containers or shoe boxes may be used to hold the tiny gardens. Sand, rocks, and gravel are inexpensive additions to the design. Students can bring their creations to class for exhibit on parents' night or change their gardens to fit the weather or mood of the day.

The oldest known pottery, Japanese *jomon* ware, dates to before 10,000 B.C. Chinese influence has been very important in Japan, but, as a result of Japan's isolation, changes in Japanese ceramics evolved very slowly. During the Heian period there was little progress in Japanese ceramics. When contact with China was renewed in the Kamakura period, Sung pottery was imported and had a lasting effect on Japanese style. Seto became a major ceramic center, producing a variety of vases, bottles, pitchers, and tea bowls incised or impressed with floral motifs. This pottery was prized by feudal and military lords, and appreciation of ceramics reached a new level. The visual arts teacher may demonstrate the process of throwing a pot on a potter's wheel or invite a local ceramic artist to the school. The class may visit museums displaying Japanese ceramics. Arrangements could be made for interested students to visit the ceramics studio at a local high school, community college, or university or to visit an artist's studio.

In Japan there are many words for dance, each one referring to a distinct style or form. *Utamai* are dances set to men's songs; *odori* refers to an emphasis on the movement of the feet; and *Miko-mar* are women's dances, which are calm and emphasize hand

movements. A local Japanese cultural center may be contacted for more information on these dance forms and for possible demonstrations.

Ikebana, the art of flower arranging, is said to have begun in Japan in the sixth century when altar flowers were put before an image of Buddha. In the ninth century, the art of flower arranging spread from the temples to the courts. A variety of schools and styles developed over the years. Beauty in Japanese flower arranging is an expression of simplicity and color. In many communities there are ikebana societies. An expert on Japanese flower arranging may be invited to demonstrate this art form and to discuss its philosophy and design principles.

The use of Japanese family crests began during the Heian period. They were borrowed from China, probably sometime between 618 and 907, and were used by the nobility for identification on the battlefield. During the twelfth and thirteenth centuries, samurai were awarded the right to wear the mon, or crest, of their daimyo. Often this award was a result of marriage or adoption into the daimyo family. With the initiation of primogeniture inheritance in Japan, younger sons began to form independent families, sometimes with different surnames. Heraldry flourished during this period.

The crests were poetic and symbolic. The stylized symbols often represented natural elements. Religious symbols, as well as those representing weapons, tools, and coins, were also used. The designs chosen by families were based on qualities they valued, their occupation, highly valued possessions, or a natural element or phenomenon related to a special event in family history. Some families used different emblems for different types of occasions.

Many variations on one mon design had to be created in order to distinguish every family. The design was always monochromatic, usually a white design on a black background, and reflected simplicity and harmony. Crests appeared on banners, clothing, and swords. Initially, sumptuary laws prohibited the use of the mon by families other than those of the imperial court, the nobility, and the samurai. Later, merchants began to use crests, and they soon appeared even on the clothing of commoners.

Students can create a mon for themselves, for their families, or for a fictional Japanese family in a selected historical period. They list five adjectives that describe personality, values, or family characteristics (excluding physical appearance). They then examine a list of emblems and their symbolic meanings and match their lists of adjectives to the meanings of the symbols, highlighting the symbols that best represent their qualities, values, or characteristics and choosing one or more qualities for their mon. Students make rough sketches on white paper, cut out their designs, and mount them on the black paper. Then they write explanations of the significance of their mons, perhaps in the form of letters to friends. The letters may be included in students' writing portfolios.

Peer groups may be assembled to discuss and try to interpret the mons (without the explanations). Group members should write one or more positive comments about each mon. The reflections and comments can then be attached to the mon along with the creator's original explanation and returned to its creator. Students should compare the group's interpretation of the mon with their own explanations to see how clearly the mon communicated their intended meanings. Teachers provide opportunities for students to revise or change their mons as a result of the critiques. John Dower's *The Elements of Japanese Design: A Handbook of Family Crests, Heraldry, and Symbolism* can be used as a source for the symbolism and designs (see "Visual and Performing Arts Resources").

In addition to No, described earlier in this section, two other forms of theater are distinctly Japanese: the Bunraku (doll theater) and the Kabuki. The Bunraku, which was brought to Japan from Korea during the sixth century, uses marionettes that are 4' (1.2 metres) tall. They are carved from wood and wear elaborate costumes. Some are constructed so that fingers, mouths, eyes, and eyebrows can be made to move. Three people are needed to operate each doll, and the dialogue is read in turn by five narrators.

Kabuki, originally an imitation of No and Bunraku, developed during the sixteenth century. Women first produced and acted in the dance-dramas, but only men perform in Kabuki now. The form requires detailed pantomime, excellent acting, and elaborate costumes and makeup.

Students may be divided into three groups corresponding to the theater forms and asked to design projects to present to the class. A variety of options are possible: a research project explaining aspects of the theater form; a student-produced slide show or videotape; a series of student-drawn illustrations; a student-written script in the theater form; a performance in the assigned style; or a guest performance, arranged by the students, for the class or school.

Until the end of the ninth century, Japanese artists copied the work of China and other Asian cultures. When Japanese artists began to develop their own styles, their paintings and prints began to depict stories of war, everyday scenes, court life, and nature. Paintings were done on scrolls and screens. The Yamato-e style (A.D. 898) is said to be the first example of true Japanese art. In fact, Yamato-e means "pictures in the Japanese manner."

Students may study painting of this period for visual clues to the nature of Japanese life and culture. They may also discuss the paintings in terms of perspective, line, color, and the relation of human figures to the landscape.

Music specialists or docents can assist history-social science teachers by leading students through a unit on traditional Japanese music. Such instruments as the *shakuhachi*

(bamboo flute), *shoko* (gong), *biwa* (lute), and *koto* (zither) are pictured in *Musical Instruments of the World*; *Ardley's Music*; McLeish's *The Oxford First Companion to Music*; and similar resources. Recordings listed in the "Visual and Performing Arts Resources" help students appreciate the unique timbres and tonal systems of Japanese music. Interested students may research information and recordings of *bugaku* (court dances), *gagaku* (court music), *nohgaku* (music for drama), and *Kabuki*.

Students should create or perform simple pieces using elements of Japanese music. Docents may visit the class to demonstrate authentic instruments, but students may use modern counterparts more commonly found in schools (recorders, hand drums, and Orff instruments). Students can devise melodies based on Japanese scales or pitch systems. How do these systems differ from the major/minor system commonly used in Western music? One system, the *hyojo*, was used in the *gagaku* of the ancient royal courts.

Resources for the Sample Topic

The following resources represent only a few of the many possible materials and sources that are available. Double asterisks (**) indicate books that are essential for full development of the unit; single asterisks (*) indicate works that are deemed important for successful coverage of the unit. For further selections, teachers should consult other bibliographies such as Literature for History-Social Science, Kindergarten Through Grade Eight (California Department of Education, 1991).

*Basho. *Back Roads to Far Towns* (Revised edition). Translated by Cid Corman and Kamaike Susumu. Fredonia, N.Y.: White Pine Press, 1986. The poet's account of his trek to the far north of Japan in the spring of 1689 is presented here in both the original Japanese and an English translation. Written as a diary, Basho's account of his experiences and his descriptions of nature are shaped by his personal vision.

**Benedict, Ruth. *The Chrysanthemum and the Sword.* Boston: Houghton Mifflin, 1989. This is an enlightening and useful study of the ideology of Japanese culture as reflected in the daily manners and customs of the people. Subtitled Patterns of Japanese Culture, this republication of a 1974 work explains the concepts of duty and honor clearly.

*Bingham, Marjorie Wall, and Susan Hill Gross. *Women in Japan*. St. Louis Park, Minn.: Glenhurst Publications, 1987. Developed as a student text, this is a useful resource for the study of the role of women throughout the history of Japan. A significant portion of the book relates to medieval Japan. There are a number of excerpts from primary sources, including those that relate to the concepts of filial piety, duty, honor, and loyalty.

*Crown, Bonnie R. "Women's Lives in the Asian Tradition." *Social Education* (April, 1979), pp. 248-257. This article describes the lives of traditional Asian women through primary source materials. There are selections from Sei Shonagon, Murasaki Shikibu, Ekiken Karibara, and Kenko Yoshida. Teachers may find some exerpts useful in developing the concepts of the sample topic.

*Danzer, Gerald A., and Mark Newman. *Tuning In: Primary Sources in the Teaching of History*. Chicago: The World History Project, Department of History, The University of Illinois at Chicago, 1991. Teachers will find this a practical guide for clarifying general methodology in using excerpts from primary sources. Four models are explained, which the teacher may adapt to different instructional situations. For ordering information, telephone the World History Project at (312) 996-3141.

Grun, Bernard. *The Timetables of History: A Horizontal Linkage of People and Events*. New York: Simon and Schuster, Touchstone, 1963. This is an ideal source for a chronology of historical events, grouped according to history and politics; literature and the theater; religion, philosophy, and learning; visual arts; music; science, technology, and growth; and daily life.

*Haugaard, Erik. *The Samurai's Tale*. Boston: Houghton Mifflin, 1984. This is the story of a Japanese boy, Tara, who becomes a samurai in sixteenth-century Japan. See also the author's *The Boy and the Samurai*.

Heinz, Elgin. "Murasaki Shikibu: The Tale of Genji." *Social Education* (May, 1978), pp. 339-343. This analysis of *The Tale of Genji* includes, in addition, suggestions for its use in the classroom and helpful background information.

**Odijk, Pamela. *The Japanese*. The Ancient World series. Englewood Cliffs, N.J.: Silver Burdett, 1989. Well illustrated with color photographs, this survey of Japanese culture and history includes time lines and discussions of time lines, famous people, and cultural and historic developments. As a reference or research source, this book is a useful supplement to the textbook.

***The Pillow Book of Sei Shonagon*. Translated by Ivan Morris. New York: Columbia University Press, 1991. The Pillow Book brings to life court life in tenth-century Japan through anecdotes, memories of ceremonies, character sketches, conversations, and manners of Heian culture. The eloquence of the original is not lost in translation.

Puette, William. *A Guide to the Tale of Genji*. Rutland, Vt.: Charles E. Tuttle, 1983. With its precise commentary and questions, this is a very helpful guide to one of the world's finest and lengthiest novels. Maps of Heian-Kyo and the Imperial Compound can be found at the end of the book.

*Shikibu, Lady Murasaki. *The Tale of Genji*. Translated by Edward G. Seidensticker. New York: Knopf, 1987. Written in the eleventh century, the "golden age" of Japanese literature, by a lady of the Heian court, this novel is generally considered the greatest classic of Japanese literature. It is available in paperback.

**The Thirty-Six Immortal Women Poets*. Translated by Andrew J. Pekarik. New York: Braziller, 1991. This unusual book traces the development of the waka form of poetry and describes the competitions among female poets in Japan beginning in the Heian period. Included are Chobunsai Eishi's excellent stylized portraits of the ancient poets and calligraphic representations of the poems produced in 1797 by 36 girls between the ages of six and fifteen years.

General Resources

**Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*. Edited by Donald Keene. New York: Grove Press, 1988. This paperback anthology contains selections from *The Pillow Book of Sei Shonagon*; *The Diary of Murasaki Shikibu*; *The Tale of Heike*; and *Shinkokinshu* (New Collection of Ancient and Modern Poems) compiled in 1205 under the auspices of Fujiwara no Teika. Selections of No drama include one based on *The Tale of Heike* and one on the episode of Yugao in *The Tale of Genji*.

*Avakian, Monique. *The Meiji Restoration and the Rise of Modern Japan. Turning Points in World History* series. Englewood Cliffs, N.J.: Silver Burdett, 1991. Though this book focuses on a later time period than that emphasized in the Framework, it can be used to follow Japan's journey into the twentieth century and modern technology.

*Blumberg, Rhoda. *Commodore Perry in the Land of the Shogun*. New York: Lothrop, Lee and Shepard, 1985. The author effectively chronicles Matthew Perry's deeds in opening Japan to world trade in the 1850s. The book is recommended for extended or independent reading.

Buck, Pearl S. *The Big Wave*. New York: Harper Trophy, n.d. The story focuses on two young boys who survive a terrifying volcanic eruption and tidal wave. Through their friendship, they learn to overcome their sorrow for what is lost and to understand that sometimes, through danger, one learns bravery and an appreciation of life. This story exemplifies the value the Japanese place on stoicism in the face of disaster.

Byam, Michele. *Arms and Armor*. New York: Knopf, 1988. Photographs of samurai armory provide students with sharp, detailed examples.

**_Castletowns: An Introduction to Tokugawa Japan_. With slides and supporting material, this instructional unit takes students through an historical examination of Japanese castles and the towns that grew up around them. This unit is particularly useful for comparing European feudalism with that of Japan. This and two other instructional units, *Religion in Japan and a Look at Cultural Transmission* and *Shogun: A Guide for Classroom Use*, are available from Stanford Program on International and Cross-Cultural Education (SPICE), Littlefield Center, Room 14, 500 Lasuen Street, Stanford University, Stanford, CA 94305-5013.

A Coloring Book of Japan. Santa Barbara, Calif.: Bellerophon Books, 1987. This sophisticated coloring book contains many black-line drawings. The coloring activities are not recommended, but the pictures can be reinforcing for some students.

Contemporary Japan: A Teaching Workbook. New York: East Asian Curriculum Project, n.d. A lengthy section on traditional history, along with others on literature, religion, drama, language, and geography, provides many useful ideas for teaching this unit. Nineteen additional lesson plans are available in Lesson Plans on Japan. Both resources are available from the East Asian Curriculum Project, East Asian Institute, 420 West 118th Street, New York, NY 10027.

Crofford, Emily. *Born in the Year of Courage*. Minneapolis, Minn.: Carolrhoda, 1991. In 1841, having been shipwrecked and picked up by an American whaling ship outside Japanese territorial waters, fifteen-year-old Manjiro, a commoner, learns he will be put to death if he returns to Japan after contact with the outside world. He decides instead to become a member of the rescuing ship's crew and eventually becomes a key figure in opening trade with the West. The impact of cross-cultural exchange is one underlying

theme of the story, which is well founded in fact. It is suggested for extended or recreational reading.

Dunn, C. J. *Everyday Life in Imperial Japan*. London, U.K.: B. T. Batsford, 1969. Life during the time when the emperor united and controlled Japan is the subject of this resource for teachers.

Duus, Peter. *Feudalism in Japan*. New York: Knopf, 1969. A history of Japanese feudalism, this teachers' resource covers the period from the tribal rule of the sixth century to the development of national unity under the shogun Oda Nubenaga in 1591. Included is a chapter comparing Japanese with European feudalism. Check local libraries for this book.

Faces of Man: Japan. Northbrook, Ill.: Coronet Film and Video, 1992, (800) 777-8100, ext. 5025. This film/videotape (25-26 minutes long) explores the contradictions of a very Eastern, yet very contemporary nation, where traditional social codes are still of paramount importance. Although once a closed feudal society, Japan is now a successful industrial nation. Some of the factors contributing to this transformation are revealed.

****Fury of the Northmen: TimeFrame A.D. 800-1000*. Alexandria, Va.: Time-Life Books, 1988. This book includes useful descriptions of the culture and history of the Heian period, accompanied by color illustrations and photographs of arts and crafts of the period. The chapter is highlighted with a series of twelfth-century paintings illustrating *The Tale of Genji*. See also *The Mongol Conquests: TimeFrame A.D. 1200-1300*, which contains a chapter titled "The Rise of the Shoguns."

***The Haiku Moment: Seeing the World in a Grain of Sand*. Stanford, Calif.: Stanford Program on International and Cross-cultural Education (SPICE), n.d. An audiotape and 12 slides are used to introduce students to the intense images in haiku poetry. For ordering information see the entry for Castletowns in this section.

Heike Monogatari. *The Tale of Heike*. Translated by Horoshi Kitagawa and Bruce T. Tsuchida. Tokyo, Japan: University of Tokyo Press, 1975. This tale recounts the war that took place between the clans of Heike and Genji.

Hinago, Motoo. *Japanese Castles*. Tokyo, Japan: Kodansha International, 1986. This is a source for pictures and descriptions of Japan's major castles.

Japanese for the Elementary Classroom. Stanford, Calif.: Stanford Program on International and Cross-cultural Education (SPICE), n.d. Emphasizing an interactive approach, this teachers' packet provides instructions and materials for teaching a unit on the Japanese language. It is available from The Japan Project, SPICE. See *Castletowns* entry for ordering information.

****Japanese Tales and Legends*. Edited by Helen McAlpine and William McAlpine. *Oxford Myths and Legends* series. New York: Oxford University Press, 1989. This is a

very useful collection of folktales and mythology. It includes four selections from the *Tales of Heike* about Japan during the Gempei War.

Kimmel, Eric A. *The Greatest of All: A Japanese Folktale*. New York: Holiday House, 1991. This picture-book story is a variant of a folktale that has been retold by such notable writers as Gerald McDermott and Yoshiko Uchida. While embodying lessons of patience and humility, Kimmel's version stresses the comical aspects of the story. Students also learn of the patriarchal responsibility of selecting a suitable groom for a daughter.

Kokinshu. Translated by Laurel R. Rodd and Mary C. Henkenius. Princeton Liseries. Princeton, N.J.: Princeton University Press, 1984. This historical collection of Japanese poetry, originally compiled in A.D. 905, includes examples of the tanka form. This scholarly edition is recommended for teachers.

Leonard, Jonathan Norton, and the editors of Time-Life Books. *Early Japan. Great Ages of Man* series. New York: Time-Life Books, 1968. Beautifully illustrated with photographs of architecture, art, painting, crafts, and costumes, this book focuses on the culture of Japan's feudal age. One of the highlights of the book is a series of twelfth-century paintings illustrating *The Tale of Genji*. Check libraries for copies.

Living Treasures of Japan. Washington, D.C.: National Geographic, n.d. With its focus clearly on the creative traditions of Japan, this 60-minute videotape journeys through the homes and workshops of the people who keep the traditions alive. It is available from social studies supply houses or from the Educational Services Division of National Geographic.

*Livingston, Myra Cohn. *Poem-Making: Ways to Begin Writing Poetry*. New York: HarperCollins, Charlotte Zolotow, 1991. This is a vital guidebook for teachers who want to help students write haiku. The step-by-step approach not only teaches the form but also broadens students' understanding of it

*Lunger, Norman; Katherine Randall; and William Johnson. *Early Civilizations in Asia, Africa, and the Americas*. New York: Scholastic, 1987. A good resource for students, this paperback includes narrative, excerpts from primary sources, and maps related to medieval Japan.

**Magical Tales from Many Lands*. Retold by Margaret Mayo. New York: Dutton Children's Books, 1993. In collaboration with illustrator Jane Ray, Mayo has compiled a collection of folktales that are appealing to readers of all ages. "The Kingdom Under the Sea" relates to this unit, and several other tales complement units III, IV, V, and VII as well.

Miller, James E., Jr.; Robert O'Neal; and Helen M. McDonnell. *Literature of the Eastern World*. Glenview, Ill.: Scott Foresman, 1970. This anthology offers a variety of selections from Chinese, Islamic, Hebrew, Burmese, Hindustani, Babylonian, and Japanese

literature. Included in its selection of Japanese literature are a number of tanka poems, the form popularized during the Heian period. It is currently out of print.

*Morris, Ivan. *The World of the Shining Prince*. New York: Penguin, 1985. Morris is one of the more prolific authors and translators of material relating to Japan. See also his *The Nobility of Failure: Tragic Heros in the History of Japan* (Farrar, 1988) and As I Crossed a Bridge of Dreams: Recollections of a Woman in Eleventh-Century Japan (Penguin, 1988).

*Paterson, Katherine. *Of Nightingales That Weep*. New York: Harper and Row, 1974. The wonderful story of Takiko, the daughter of a samurai, the stepdaughter of a farmer and potter, and a lady in the imperial court, focuses on the theme of change in the life of a young girl who grows up amid war and death. Set in feudal Japan, this novel strongly evokes the arts, customs, and events of the time. Since it is available in paperback, multiple copies may be ordered for classrooms. See also the companions to this novel, *The Sign of the Chrysanthemum* and *The Master Puppeteer*, as well as the picture book *Tale of the Mandarin Ducks*, all by the same author.

Peterson, Lorraine D. *Japan*. Lawrence, Kan.: Coronado Press, 1983. This is an interesting, colorful textbook that includes suggestions for instructional activities.

Pilbeam, Mavis. *Japan, 5000 B.C.-Today. Great Civilizations* series. New York: Franklin Watts, 1988. Illustrated with cartoonlike drawings, this student book conveys information on Japanese government, history, and culture.

Quayle, Eric. *The Shining Princess and Other Japanese Legends*. Wallham, Mass.: Arcade, 1989. Many of the selections in this representative collection of Japanese folktales tell of the brave deeds of samurai heroes.

The Rabbit in the Moon: Folktales from China and Japan. Stanford, Calif.: Stanford Program on International and Cross-cultural Education (SPICE), n.d. Folktales are presented with slides and stories in this resource unit available from SPICE. Ordering information is given in the Castletowns entry in this section.

San Souci, Robert D. *The Samurai's Daughter*. Pictures by Stephen T. Johnson. New York: Dial Books for Young Readers, 1992. This tale is set in medieval Japan during the Kamakura period. Basing his narrative on primary and collateral sources, San Souci faithfully retells the story of Tokoyo, a samurai's daughter, and her courageous journey to join her father. The work is brief yet easily correlated with language arts. See also the author's *The Snow Wife* (Dial, 1993).

*Shimer, Dorothy Blair. *Rice Bowl Women*. New York: New American Library, 1982. The roles of women in Asian cultures are discussed in this teachers' resource.

**Sichel, Marion. *Japan*. National Costume Reference series. New York: Chelsea House, 1987. This student reference book is more than a book of clothing or fashion design.

Sichel weaves cultural history into her discussion of classic Japanese garments. Court and ceremonial dress, tattoos, children's wear, masks, and No and Kabuki theater costumes are among the varied topics.

Storry, Richard. *The Way of the Samurai*. New York: Galley Press, 1978. This resource for teachers includes discussions of the Bushido, the feudal warrior's code of ethics; the position of the warrior in a feudal society; and the weapons and armor of war.

"Teaching About Japan Through Modern Art and Literature," Edited by Charles Von Loewenfeldt and Betty Bullard. *Social Education* (May, 1981), pp. 303-352. Half of this special section is filled with a variety of contemporary literature selections and suggestions for their uses in the classroom. The other half focuses on the arts, with a number of full-page color plates of sculpture, paintings, pottery, lacquer ware, architecture, and costume, most examples dating from the medieval period.

War Lords of Japan: A Simulation of the Shogun History of Feudal Japan. Lakeside, Calif.: Interact, 1990. In this ten-day simulation, students read and listen to essays, deploy hypothetical armies, confront fates, write essays, complete artwork and calligraphy assignments, and earn kokus of rice for their efforts. Only half of the information in the essays and tests applies to this unit, so considerable abridgment and alteration would be necessary.

Visual and Performing Arts Resources

The American School of Japanese Arts. 2000 Los Olivos Road, Santa Rosa, CA 95404, (707) 578-8014. This nonprofit organization, with a branch in San Diego, provides unique programs in the practice and appreciation of Japanese arts to enhance intercultural understanding. Master teachers conduct workshops for students and adults and stage performances or demonstrations of the traditional tea ceremony, No and Kyogen theater, Japanese-style calligraphy and brush painting, and Shintaido body movement.

Ardley, Neil. *Music. Eyewitness Books* series. New York: Knopf, 1989. This book abounds with color photographs of many musical instruments from around the world. Explanatory text is clearly presented in small servings, a feature many students appreciate. This helpful resource may be used in several units and grade levels.

The Art of Japan. Wilton, Conn.: Reading and O'Reilly Wilton Programs, 1991. Art and history go hand in hand in this program that includes one filmstrip, one audiocassette, and a guide. Topics include early Buddhist works, the Chinese influence, the Japanese style of painting, the art of the growing middle class in the eighteenth century, and woodblock prints.

Art of Japan. Sarasota, Fla.: Universal Color Slide Co., n.d. This set of 25 slides includes color print reproductions of paintings, tomb figures, ceremonial masks, kettles, vases, a tea ceremony kit, architecture, and other subjects. For purchasing information, contact the company at 8450 South Tamiami Trail, Sarasota, FL 34238-2936, (800) 326-1367.

Asian Art Museum of San Francisco Resource Packets. These packets, produced for teachers' workshops, include slide sets, explanatory texts, charts, drawings, maps, and suggested classroom activities. Those that relate to this topic are *Bushido Code of the Samurai* and *Japanese Design: Traditional and Modern*. Resource packets available on loan include *Ideals of Beauty in Japanese Art* and *From Tombs to Tea: Asian Ways with Clay*. A videotape on Japanese lacquer ware is also available. For purchasing information, contact the museum's Education Department, Golden Gate Park, San Francisco, CA 94118, (415) 668-8921.

The Asia Society, Performing Arts Department, 725 Park Avenue, New York, NY 10021. Many videotapes are available that bring indigenous, traditional, and authentic forms of Asian theater, music, dance, and puppetry to American audiences. Titles that correlate with this unit include *Martial Arts of Kabuki*; *Bugaku: The Traditional Court, Temple and Shrine Dances from Japan*; *Edo Festival Music and Pantomime*; *The Awaji Puppet Theater of Japan*: *Haiku, Brush Painting, Forgotten Dances (folk dances); The Koto, Japanese Song*; and *Traditional Japanese Dance*. Direct inquiries to The Asia Society at (212) 288-6400.

Bernier, Ronald M. *Japanese Art and Architecture*. Boulder, Colo.: Alarion Press, 1992. This journey through Japan focuses on art and architecture in three programs on two videotapes. The kit includes a teaching manual, a workbook, and a teaching poster designed for grades four through nine.

Daimyo. Chicago, Ill.: Films Incorporated Video. This 30-minute videotape, filmed in Japan, re-creates medieval daimyo life, focusing on cultural activities such as the tea ceremony, No theater, calligraphy, swordplay, and archery from horseback. The daimyo contribution to Japanese culture has continued over the centuries.

Discover Art (Sixth grade edition). Worcester, Mass.: Davis Publications, Inc., 1987. This state-adopted textbook includes a lesson on oriental watercolor painting, with directions for using the brush in the Japanese style. Color illustrations include the work of Hokusai.

**Dower, John W. *The Elements of Japanese Design: A Handbook of Family Crests, Heraldry, and Symbolism*. New York: John Weatherhill, 1971. Japanese crests--their origins, symbolism, and design--are explained in this book, which is useful for correlated activities.

Fenollasa, Ernest. *Epochs of Chinese and Japanese Art*. New York: Dover Publications, n.d. The author surveys the history of Chinese and Japanese art from primitive times to the twentieth century. The book contains 242 illustrations.

Folkways Recordings. Smithsonian Folkways, various dates. Traditional Japanese music has a sound that is unique and interesting to Western listeners. Because of the importance of the koto, two albums are suggested for use during this unit and are available on audiotape: *Koto: Music of the One-String Ichigenkin* (no.1300), and *Traditional Folk*

Songs of Japan, parts 1 and 2 (no. 4534). Contact Smithsonian Folkways Records, 316 Hungerford Drive, Rockville, MD, (301) 443-2314.

Global Art Slide Set. Sandak, 70 Lincoln Street, Boston, MA 02111. This set is geographically organized and includes the art of Africa, the Middle East, India, China, Japan, and Latin America.

Hubbard, Guy. *Art in Action* (Sixth grade edition). San Diego, Calif.: Coronado Publishers, 1987. This textbook includes a lesson that stresses the use of line and calligraphy in oriental art designs.

Hutt, Jaulia. *Understanding Far Eastern Art*. New York: Dutton, 1987. Many examples of art from this teachers' resource can be shown in class.

Japan: A History in Art. Boston, Mass.: Sandak Color Slides, 70 Lincoln Street, Boston, MA 02111. Many aspects of Japanese art are depicted in this set of 80 slides. For information, telephone this company at (800) 343-2806.

Japan Art Visuals. Visual Aids for Visual Arts, P.O. Box 925, Orem, UT 84059. This set contains 18 posters, 12" x 13" (30.5 x 33 centimetres), printed on card stock and laminated. Included are reproductions of Japanese gardens, woodblock prints, ceramics, porcelains, painted screens, architecture, paintings, and sculptures.

Kakudo, Yoshiko. *The Art of Japan*. San Francisco: Chronicle Books, 1991. From 5,000-year-old ceramic vessels to nineteenth-century paintings, all the major categories of the art of Japan are represented in this volume. Included are 165 color photographs of artwork from the Asian Art Museum of San Francisco.

Literary Themes in the Arts of China, Japan, and India, San Francisco: Asian Art Museum of San Francisco, 1980. The publication includes *The Tale of Genji* and a bibliography that relates to its title.

Lyrichord. The following music albums are available to supplement this unit: *Japanese Koto Music* (no. 7131), and *Japanese Masterpieces for the Koto* (no. 7219). Contact Lyrichord Records, 141 Perry Street, New York, NY 10014, (212) 929-8234.

McLeish, Kenneth, and Valerie McLeish. *The Oxford First Companion to Music*. New York: Oxford University Press, 1990. Several pages, illustrated with pictures and charts, are devoted to Japanese music.

Musical Instruments of the World: An Illustrated Encyclopedia. New York: Facts on File, 1978. Students enjoy using and perusing this illustrated encyclopedia containing more than 4,000 original drawings. The format appeals to young readers, and the book presents a good deal of information. It is available through UNICEF bookstores and some general trade firms.

Nishi, Kazuo. *What Is Japanese Architecture?* Tokyo: Kodansha International, 1983. Pictures in this book are useful for illustrating the architecture of temples, palaces, and castles.

The No Plays of Japan. Translated by Arthur Waley. Tokyo: Charles Tuttle, 1991. A distinguished translator brings several plays together in one volume for English-speaking readers. The book is a reissue of an earlier publication, somewhat reduced in size, yet still useful. Tuttle also publishes *The No Drama: 10 Plays from the Japanese* in hardback. Donald Keene has translated *Twenty Plays of the No Theater*, published by Columbia University Press. Consult local libraries or Asian bookstores for additional information.

Oriental Art. Glenview, Ill.: Art Education Resources, Crystal Productions, 1992. Students gain insights into Chinese and Japanese culture through paintings, calligraphy, and woodblock prints. The philosophy of the arts and their connection with history are explored in this program available with a teacher's guide and two filmstrips or a still-frame videotape.

Oriental Art. Sandak, a division of G. K. Hall & Co., 70 Lincoln Street, Boston, MA 02111. This set of 15 slides includes masterpieces of painting and sculpture from Japan, China, and India.

Paine, Robert Treat. *The Art and Architecture of Japan*. Middlesex, England: Penguin, 1974. The author traces the development of Japanese art and architecture with helpful descriptions and illustrations.

Shakkuhachi: The Japanese Flute. The Asia Society, Performing Arts Department, 725 Park Avenue, New York, NY 10021, (212) 288-6400. This recording includes fine poetic compositions played on the shakkuhachi, perhaps the most important Japanese wind instrument. Also available from this source are *Japan: Kabuki and Other Traditional Music*, and *Japan: Traditional Vocal and Instrumental Music*.
Shibumi Trading Limited; P.O. Box 1-F, Eugene, OR 97440. This mail-order outlet features one-of-a-kind samples and high-quality Japanese products for home, library, and classroom decor and display. Silk pictures, screens, raku pottery, lacquer ware, obis, gongs, games, musical instruments, and calligraphy supplies are only some the offerings. The firm also maintains an educational services division that prepares study packets for teachers' use.

Shogun: A Guide for Classroom Use. Stanford, Calif.: Stanford Program on International and Cross-cultural Education (SPICE). This guide includes activities based on historical and contemporary Japanese topics, a Japanese glossary, comparative chronology (1400-1650), and a synopsis of the television miniseries. Other study guides are also available, including *Religion in Japan*.

Shorewood Fine Art Reproductions, 27 Glen Road, Sandy Hook, CT 06482, (203) 426-8100. Full-color reproductions, 22" x 28" (55.9 x 71.1 centimetres), mounted on

cardboard or unmounted, laminated or unlaminated, are available from this source. Reproductions of Japanese woodcut prints and scroll paintings are pertinent to this unit.

Smith, Bradley. *Japan: A History of Art*. Garden City, N.J.: Doubleday, 1964. The development of Japanese art is described in this amply illustrated compendium.
State-adopted textbooks for visual arts, various publications and dates. Chapters from the following visual arts textbooks adopted by the California State Board of Education or approved for legal compliance are devoted to topics related to this unit.
Art in Action (Holt, Rinehart and Winston) focuses on Asian art styles in one lesson.

Understanding Art (Glencoe) includes studies of architecture, sculpture, painting, and printmaking in a social/cultural context.

Art in Focus (Glencoe) devotes a section to the early development of Japanese art, including pottery, architecture, painting, and woodblocks.

Traditional Japanese Crest Designs. Edited by Clarence Hornung. New York: Dover Publications, n.d. This treasury of 540 illustrations features a wide variety of stylized Japanese designs from nature as well as geometric and abstract patterns. Also available is *Japanese Floral Patterns and Motifs*.

The University Prints, 21 East Street, P.O. Box 485, Winchester, MA 01890. This company offers 5 1/2" x 8" (14 x 20.3 centimetre) fully captioned prints that may be ordered in loose-leaf or custom-bound study sets for students. Numerous examples of Japanese art are available, including sculpture, shrines, bronze work, architecture, lacquer ware, ceramics, and paintings from the periods studied in this unit.

World of Music, Grade 7. Morristown, N.J.: Silver Burdett, 1990. This state-adopted music textbook contains the famous Sakura or cherry blossom song and dance.

Appendix 7-5-1

A Dialogue on Poverty

by Yamanoue no Okura
(660—733)

On the night when the rain beats,
Driven by the wind,
With the sleety rain,
I feel so helplessly cold.
I nibble at a lump of salt,
Sip the hot, oft-diluted dregs of sake;
And coughing, snuffling.
And stroking my scanty beard,
I say in pride,
"There's none worthy, save I!"
But I shiver still with cold.
I pull up my hempen bedclothes,
Wear what few sleeveless clothes I have,
But cold and bitter is the night!
As for those poorer than myself,
Their parents must be cold and hungry,
Their wives and children beg and cry,
Then, how do you struggle through life?

Wide as they call the heaven and the earth,
For me they have shrunk quite small;
Bright though they call the sun and moon,
They never shine for me.
Is it the same with all men?
By rare chance I was born a man
And no meaner than my fellows,
But, wearing unwadded, sleeveless clothes
In tatters, like weeds waving in the sea,
Hanging from my shoulders.
And under the sunken roof,
Within the leaning walls,
Here I lie on straw
Spread on bare earth,
With my parents at my pillow,
My wife and children at my feet,

All huddled in grief and tears.
No fire sends up smoke
At the cooking-place,
And in the cauldron
A spider spins its web.
With not a grain to cook,
We moan like the night thrush.
Then "to cut," as the saying is,
"The ends of what is already too short,"
The village headman comes,
With rod in hand, to our sleeping place,
Growling for his dues.
Must it be so hopeless— The way of this world?

Nothing but pain and shame in this world of men,
But I cannot fly away,
Wanting the wings of a bird.

Source: *Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*. Edited by Donald Lena. New York: Grove Press, 1960, pp.46-48. Used by permission.

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Appendix 7-5-2

Heian Literature: Glimpses of Nobles and Peasants

The literature written during Japan's Heian period is rich in portrayals of the people of the time—peasant and patrician alike. Students will realize that the descriptions often reveal as much about their writers as they do about their subjects. Writings from the Heian period include not only poetry and fiction but diaries and other firsthand accounts as well.

Sei Shonagon, whose collected memoirs became *The Pillow Book of Sei Shonagon,* was a lady in the court of the Empress Sadako, and most of her observations focus on the women, men, and activities at the court. But she also commented on the lower classes, when her path happened to cross theirs. She had this to say about some peasants she observed: "They looked like so many basket worms as they crowded themselves together in their hideous clothes." (*The Pillow Book of Sei Shonagon,* Vol. 1. Translated and edited by Ivan Morris. New York: Columbia University Press, 1967, p. 258. Used by permission.) She also writes of her disgust at the "gathering of remains," when peasants "emerged from the fire-huts and began helping themselves to the leftovers in a most unsightly way." (*The Pillow Book,* p. 146.)

However, her more objective and detailed description of peasant women harvesting salt from the sea reveals some compassion, especially in her choice of words like *endlessly, trudged,* and *aching.*

> Endlessly they trudged from sea to shaft, buckets of water straining from a pole over an aching shoulder. They sprayed the water on smooth sand beds to evaporate, raked up the saturated sand, filtered out the salt with more sea water and boiled the concentrate in great iron pots until there remained only the gray, coarse, indispensable crystals which his father sent back to the mountains.
>
> *The Pillow Book,* p. 15

Not only compassion but also awed admiration color her account of the seaweed divers, women who risk their lives while "the men sit comfortably in their boats" above them, singing:

> The sea is a frightening thing at the best of times. How much more terrifying must it be for those poor women divers who have to plunge into its depths for their livelihood! One wonders what would happen to them if the cord round their waist were to break. I can imagine men doing this sort of work, but for a woman it must take remarkable courage. After the woman has been lowered into the water, the men sit comfortably in their boats, heartily singing songs

as they keep an eye on the mulberry-bark cord that floats on the surface. It is an amazing sight for they do not show the slightest concern about the risks the woman is taking. When finally she wants to come up, she gives a tug on her cord and the men haul her out of the water with a speed that I can well understand. Soon she is clinging to the side of the boat, her breath coming in painful gasps. The sight is enough to make even an outsider feel the brine dripping. I can hardly imagine this is a job that anyone would covet.

The Pillow Book, p. 248-249

While it is the excitement and risk-taking in these seaweed divers' lives that attract Sei Shonagon, in the following passage she expresses her contempt for the lack of "exciting prospects" in the lives of other women, both peasant and highborn. At the same time, the passage reveals her recognition of the freedom and good fortune she enjoys in life at the court:

When I make myself imagine what it is like to be one of those women who live at home, faithfully serving their husbands— women who have not a single exciting prospect in life, yet who believe that they are perfectly happy—I am filled with scorn. Often they are of quite good birth, yet have had no opportunity to find out what the world is like. I wish they could live for a while in our society, even if it should mean taking services as attendants, so that they might come to know the delights it has to offer.

The Pillow Book, p. 20

A more compassionate view of the peasant is expressed by Michizane, a poet and court official, who says of the peasants in his province: "The aged who cannot afford meat must be cared for and comforted...The orphans who would otherwise starve and sleep without pillows must be aided." (*Fury of the Northmen, TimeFrame A.D. 800-1000*. Alexandria, Va: Time-Life Books, 1988, p.113.)

The writings of Murasaki Shikibu, who, like Sei Shonagon, was a lady of the Heian court, have become collected as *The Diary of Murasaki Shikibu*. Her descriptions of both the appearance and character of the people around her disclose much about the court's standards of feminine beauty and behavior. The following excerpts are vivid and perceptive portrayals of her fellow ladies-in-waiting, including Sei Shonagon. They are, at the same time, revealing reflections of the author herself. (All excerpts that follow taken from *The Diary of Murasaki Shikibu* are taken from *Anthology of Japanese Literature from the Earliest Era to the Mid-Nineteenth Century*. Edited by Donald Keene. New York: Grove Press, 1960, pp. 149-153. Used by permission.)

Lady Dainagon is very small and refined, white, beautiful, and round, though in demeanor very lofty. Her hair is three inches longer than her height. She uses exquisitely carved hairpins. Her face is lovely, her manners delicate and charming.

Lady Senji is also a little person, and haughty. Her hair is fine and glossy and one foot longer than the ordinary. She puts us to shame, her carriage is so noble. When she walks before us we feel so much in the shade that we are uncomfortable. Her mind and speech make us feel that a really noble person ought to be like her.

If I go on describing ladies' manners I shall be called an old gossip, so I must refrain from talking about those around me. I will be silent about the questionable and imperfect.

Lady Koshosho, all noble and charming. She is like a weeping willow tree at budding time. Her style is very elegant and we all envy her her manners. She is so shy and retiring that she seems to hide her heart even from herself. She is of childlike purity even to a painful degree—should there be a low-minded person who would treat her ill or slander her, her spirit would be overwhelmed and she would die. Such delicacy and helplessness make us anxious about her....

Lady Kohyoe no Jo is also refined. These ladies cannot be looked down upon by court nobles. With every one some fault is to be found, but only those who are ever mindful to conceal it *even when alone,* can completely succeed....

So much for their appearance and now for their dispositions. Here few can be selected, though each has some good points and few are entirely bad. It is very difficult to possess such qualities as prudence, wit, charm, right-mindedness, all at once. As to many ladies, the question is whether they excel most in charms of mind or person. It is hard to decide! Wicked, indeed, to write so much of others!

There is Lady Chujo who waits upon the Princess dedicated to the service of the kamo Shrine. I had heard of her and secretly managed to see her letters addressed to other persons. They were very beautifully written but with such an exalted opinion of herself; in the whole world she is the person of profoundest knowledge! None to compare with her, it seems she is thinking.... It may be reasonable, yet I have never seen, compared to ours, any good poems by the lady attendants of that Princess-Abbess. They seem to be living an idle poetic life, but if they were to compete with us, it is not necessarily certain they would be superior, though no one knows them well.

...Forward young ladies there can devote themselves to dress, making themselves inferior to none and pleasing to courtiers.

Lady Izumi Shikibu corresponds charmingly, but her behavior is improper indeed. She writes with grace and ease and with a flashing wit. There is fragrance even in her smallest words. Her poems are attractive, but they are only improvisations which drip from her mouth spontaneously. Every one of them has some interesting point, and she is acquainted with ancient literature also, but she is not like a true artist who is filled with the genuine spirit of poetry. Yet I think even she cannot presume to pass judgment on the poems of others....

Lady Sei Shonagon. A very proud person. She values herself highly, and scatters her Chinese writings all about. Yet should we study her closely, we should find that she is still imperfect. She tries to be exceptional, but naturally persons of that sort give offense. She is piling up trouble for her future. One who is too richly gifted, who indulges too much in emotion, even when she ought to be reserved, and cannot turn aside from anything she is interested in, in spite of herself will lose self-control. How can such a vain and reckless person end her days happily?

While Murasaki Shikibu was able to observe the ladies of the court at close quarters, allowing her to dwell at length on their charms and talents, as well as their flaws, the peasants she would likely observe only from a distance. Thus, it is not surprising that they should appear to her "ghostly" and "unintelligible." Nevertheless, the following description evokes a haunting and powerful image of the Japanese peasants who lived in the shadows of the Heian court:

> The dawn was heralded by the raucous voices of peddlers crying their wares. The noises they made were entirely unintelligible. There seemed to be whole tribes of them. There was something ghostly about them as, seen against the gray morning sky, they struggled along with strange packages piled high upon their heads.

Growing Old Together: A No Drama

Scholar Arthur Waley has noted that English translations of No drama can, at best, be little more than makeshifts. Conscientious adapters, however, strive to retain some sense of the beauty and grace of these ancient plays. Helpful information about authentic modes of presentation and staging, historic playwrights, and No "cycles" or programs appears in *The No Plays of Japan,* translated by Arthur Waley (see "Visual and Performing Arts Resources"). *Growing Old Together* is taken from Colin Clements's *Seven Plays of Old Japan,* now in the public domain.

Growing Old Together

Persons:
Tomonari, *a priest*
An Old Man, *Spirit of the Sumiyoshi fir tree*
(The back wall of the stage has pine trees painted on it.)
An Old Woman, *Spirit of the Takasago fir tree*
Chorus

Chorus
Now with the rising of the golden sun
Tomonari puts on his traveling garb
And ties the laces firm about himself;
His way is up a winding mountain path,
A journey of long days and many nights.

Tomonari
I am Tomonari, guardian of the shrine of Aso, in the province of Higo, in Kinshiu. Never having seen the great capital, I have made up my mind to journey there. I will also see the Bay of Takasago in Harima and the great woods near the mountains.
(As he approaches the stage, the chorus speaks.)

Chorus—
As waves that rise and fall along the shore,
As gentle winds of spring upon the leaves
He travels on and on toward Azuma;
How many days and nights have slipped away
Without a trace of him, we know not now.
At length he reaches Takasago
The greatly longed for Bay of Harima.
(An old man and an old woman dressed in costumes of green and brown enter from either side.)
The gentle wind of spring that softly kissed
The aged branches of Takasago
Has gone down with the sun;
And in its place are heard the silver notes
Of vesper bells, the silver-noted bells
From Onoge temple far.

Old Woman—
The waves are hidden from us now
By mist-enshrouded rocks.

Old Man and Old Woman—
And there is naught but the pulsing throb
To mark the rise of the restless sea.

Old Man—
Who can I take to be my lasting friend
Except the fir tree of Takasago
My ancient comrade? There is none with me
To converse of the by-gone days on which
Are gathering fast white snows of time,
And drowsy hours of all forgetfulness;
For I have grown old, accustomed now
To hear the voices of the wind and sea
When I arise or go to sleep here in
My nest of some old crane wherein
The night-long moon sheds silver rays of light
And spring sends down the sun-kissed drips of dew:
From all of them I learned to make my heart
A sole companion for my thoughts.

Old Woman—
Come let us sweep away the fir needles
That lie beneath the trees, sleeve touching sleeve,

Whereon rest fallen leaves shaken down by the
Shore-wind which softly kisses every branch.

Tomonari (Mounting the stage)—
I pray you, old people, allow me to ask you a question.

Old Man (Bowing)—
Is it I whom you address?

Tomonari—
Of you I would ask a question.

Old Man—
What is it you desire to know?

Tomonari—
Which is the tree that is called the fir tree of Takasago?

Old Man—
This very tree whose shade we are cleansing is the fir tree of Takasago.

Tomonari—
The phrase "growing old together" is used of the Takasago and Sumiyoshi fir trees, but this place and Sumiyoshi are far apart. How, then, can they be called the fir trees which grow-old-together?

Old Man—
Here am I, an old man, my home is Suminoye in the province of Settsu, while this old woman is of this place...and we are growing-old-together, although we dwell apart.

Tomonari—
'Tis strange, I see you here together now
What mean you when you say, "We dwell apart,"
The one in distant sunny Suminoye,
The other here in Takasago
With hill and sea and province far between?

Old Woman—
Though rivers deep and mountains lie between,
The way of husband and his wife, whose hearts
Respond with mutual care, are not apart.

Tomonari—
You mean...

Old Woman—
There is Suminoye.

Old Man—
And here is Takasago.

Chorus—
The fir trees blend their hues,

Old Man—
And the spring air

Old Woman—
Is genial, while...

Chorus—
On the four seas
Still are the waves;
The world is at peace.

Old Man—
Soft blow the tide winds
Rustling not the branches.

Chorus—
In such an age
Blest are the very firs,
In that they meet
To grow old together.
Vain indeed
Are reverent upward looks;
Vain even are words to tell
Our thoughts that we were born
In such an age.
(There is a soft sound of far-off bells.)

Old Man—
I hear the sound of the bells at Onoye in
Takasago.

Chorus—
The dawn is near
And soft mist falls
On the branches strong:
Forever green the leaves are left
Summer or winter makes no change,
Green...forever green the leaves are left.

Old Man—
Morning and evening
In cooling shade
The leaves are swept away.

Old Woman—
And yet they never fail.

Chorus—
For ages long
Their verdure still stays fresh
As the Masaka trailing vine.

Old Man—
Unchangeable the fir tree stands
An emblem to the end of time
Of love grown old and still forever new.

Tonomari—
I understand. Before I go away will you tell me your names?

Old Man—
We are the spirits of the fir trees of Takasago and Suminoye, manifested in the form of a married pair. *(He takes the old woman's hand.)* For we have grown-old-together.

Tonomari—
I have learned what love can mean.

Chorus—
Good it is to live
In the bond of love.

Tonomari—
Good people, I shall remember your lesson always…Goodbye.

Old Man—
Must you go?

Tonomari—
I go to teach
The lesson I have learned.
From Takasago I will set sail
On some small friendly skiff
And put forth with the tide which
Goes out with the moon.

Old Man—
Farewell.

Tonomari—
Farewell.
(He goes out. The old man takes his wife by the hand and draws her to him.)

Chorus—
The voice of a thousand Autumns
Will draw down blessings on true love,
And the song of a thousand years
Will tell the story of these two;
The voice of the wind
As it blows through the trees
Will be the voice of these
Who have grown-old-together.

THE END

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